



Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Friday, June 8 at 8:00 pm

TRINITY CHURCH, BOSTON

Jeffrey Rink *Conductor*

GUERRERO (1528-1599)

Three Spiritual Songs

*Dios Immortal*

*Oy Joseph*

*Todo quanto pudo dar*

BRAHMS (1833-1897)

Two Motets, Op. 29

*Es ist das Heil*

*Schaffe in mir*

BRUCKNER (1824-1896)

Four Graduals

*Locus Iste*

*Christus factus est*

*Os Justi*

*Virga Jesse floruit*

I N T E R M I S S I O N

EVETT (1922-1975)

Four Marian Antiphons

*Alma Redemptoris*

*Regina coeli laetare*

*Salve Regina*

*Ave Regina coelorum*

TOMKINS (c.1572-1656)

*When David heard*

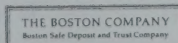
GABRIELI (1557-1612)

*O Magnum Mysterium*

TALLIS (1505-1585)

*Spem in Alium*

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**A**mong the richest of all musical traditions is that for unaccompanied chorus. Though the earliest part music was probably intended for skilled soloists (while the chorus sang only the plainsong in unison), eventually the sensual quality of having several voices on a part proved its value. By the early sixteenth century, sacred part music for voices is synonymous with choral music.

Francisco Guerrero was a pupil of Cristobal de Morales. He was more completely Spanish than either Morales or Victoria, both of whom spent some years in Italy, though he did journey to Rome and even made a pilgrimage to the Holy Land when he was sixty and described the experience in a travel book. A very large part of his output consists of music dedicated to the Virgin, and his style is generally less severe than that of his great contemporaries. After returning from his long journey in 1589, he published a book of Spanish songs with sacred texts composed in the style of villanescas, a popular kind of light madrigal, from which the three selections heard here are drawn. The light interplay of voices, touches of word-painting, and hints of dance rhythms are characteristic of the style.

Few of the major composers of the romantic era wrote much for unaccompanied voices; the sensuous lure of the romantic orchestra was simply too strong. But Johannes Brahms is supreme among romantic composers in his ability to create powerful choral works, whether with or without accompaniment. One of the reasons for his success in this medium was his profound study of the music of earlier centuries, when a composer's value lay precisely in the strength of the intertwining melodic lines of his choral writing, not the daring quality of his

harmony. Few composers have ever been as knowledgeable about older music as Brahms, and one of the prime results appears in his set of two motets published as Opus 29 written in the summer of 1860 for a five-part mixed chorus. In these works, particularly, Brahms stands on the rock of J.S. Bach, whose motets he obviously studied. At the same time, the astonishing fugues and canons of the motets show that the young Brahms—he was not yet thirty when he wrote these works—was surely one of the aptest of all the generations of “pupils” who have learned from the work of Bach.

Anton Bruckner was a great master of the polyphonic chorus for a different reason than Brahms: he learned the techniques not out of intellectual curiosity, but rather as a practicing musician of the Roman Catholic church in rural Austria, through which he learned the choral traditions of the Renaissance. Though he could write elaborate fugues in his large Mass settings, Bruckner's four Graduals are all short works that emphasize harmonic structures—and distinctly nineteenth-century harmonies—enlivened here and there by brief contrapuntal passages. They were composed at various times between 1869 and 1885.

Robert Evett, a native of Colorado, studied there with Roy Harris and later at Juilliard with Vincent Persichetti. He settled in Washington, D.C., where he was active as a writer and composer. In addition to orchestral and abstract instrumental works, he wrote a good deal of liturgical music through his involvement with the Composer's Forum for Catholic Worship. Plainsong melodies are evident even in some of his instrumental works, though they are only hinted at in his settings of four Marian antiphons, which heighten the expression of the text with flexible



rhythmic shifts and variations of harmonic tension.

Thomas Tomkins grew up during the last, rich years of the Elizabethan era, and he was the last master of that great school of English composers that grew from William Byrd, who may have been his teacher. At all events, Tomkins dedicated his 1622 *Songs of 3, 4, 5, and 6 Parts* to Byrd; though the collection was somewhat old-fashioned by the time of publication, it contains some truly superb pieces; one of these, the five-voiced setting of *When David heard*, is one of the finest settings ever made of that moving text. Tomkins spent his last years as organist in Worcester, but the English civil war brought his career there to a forced ending when parliamentary forces captured the city and dismantled the organ in 1646; the composer spent his last years living with his son in total obscurity.

At the end of the sixteenth century and the beginning of the seventeenth, Venice—which styled itself “the Most Serene Republic”—was one of the most powerful and luxurious cities in Europe. As the wealth of Venice grew, support for the arts rose along with it. Musical performance was at a high level, especially in the church of St. Mark’s, whose first organist, Giovanni Gabrieli, was one of the greatest of the city’s glories. He created a substantial body of music for multiple choirs (an established tradition in the church, growing out of its architecture, with two choir lofts, each containing an organ). *O Magnum Mysterium* is a work in eight parts (two choirs of four each) published in Gabrieli’s first printed collection of 1587 and entitled *Concerti*, because the two divided choirs would compete (“concertare”) with one another.

Thomas Tallis was one of the most distinguished of sixteenth-century

English composers. He served the Chapel Royal more than forty years, from the reign of Henry VIII through those of Edward VI, Mary Tudor, and more than half the long reign of Elizabeth I, managing to maintain this position even though he was a Catholic. Most of his large-scale church music probably dates from the relatively brief reign of Mary, who was Catholic, rather than from the time of the Protestant Elizabeth. *Spem in alium*, the motet for forty voices, is perhaps Tallis’s most famous piece, though its size means it is infrequently heard. At a time when the standard ensemble for a vocal piece consisted of four to six parts, with perhaps eight or twelve voices as a normal maximum size for particularly festive occasions, a work in forty parts, consisting of eight choirs of five voices each, naturally attracts attention as a contrapuntal stunt, if nothing else. We do not know why he composed such a piece, but one scholar hypothesizes that Tallis may have directed a performance on a secular occasion at Arundel House in 1570 or 1571 with the aim of making a particular point to the Queen, who was actively suppressing the Catholic church. His text emphasizes the transcendent power of God compared to the humility of sinful and suffering mankind—from which category, he implies, even earthly monarchs are not exempt. —Steven Ledbetter

*Steven Ledbetter is program annotator and musicologist for the Boston Symphony Orchestra.*

## Three Spiritual Songs

### *Dios Inmortal*

Dios inmortal, oy nos das, porque tu  
quieres, pan celestial, por nos dar como  
quien eres. ¡Bendito el don, bendito quien  
le ofrecio, en proporçion, lo dado con quien  
lo dio! Quien lo comio, a Dios hombre  
reçibio. El que creyo, su bida y gloria hallo;  
mas, si dudo, su muerte eterna busco.  
¡O buen recibo contra'l gasto de los males,  
sagrado çibo de los coros çelestiales. Verbo  
eternal! Oy nos das, porque tu quieres, pan  
celestial, por nos dar como quien eres.

Immortal God, you provide for us today as  
is your will, bread of Heaven; forgive us.  
Equally blest is the gift and the giver.  
He who consumed it received God.  
He who believes finds his living glory.  
He who doubts will suffer eternal death.  
O God's deeds against evil.  
Sacred deeds from heavenly choirs.  
Eternal word, you provide for us today,  
as is your will, bread of Heaven; forgive us.

### *Oy Joseph*

Oy, Joseph, seos da'n el suelo quanto bien,  
quanto bien la tierra alcança, y seos pone'n  
confiança toda la gloria del çielo.  
Hazana tan milagrosa pone al suene al suelo  
y çielo 'spanto, que os da'l Espiritu Sancto  
su esposa por vuestra 'sposa.  
Da su hijo Dios al suelo, sous fiel, desta  
balança, y seos pone'n confiança toda la  
gloria del çielo.

Today Joseph it is given from the soil.  
How great is the goodness of the earth.  
And thus, you will keep the confidence of  
Heaven's glory.  
Miraculous deed, that astonishes Heaven  
and Earth, that gives us the Holy Spirit.  
Give God's son to the soil,  
You shall remain faithful in this balance

### *Todo quanto pudo dar*

Todo quanto pudo dar,  
este dia nos a dado:  
Dios y hombre'n un bocado.  
Tiene Dios tanto po'der,  
que a todo poder excede, pues, con solo su  
querer, todo quanto quiere puede.  
Puede y quiere que nos quede Su poder  
yo abreviado.

All that he can give,  
this day he gives to us.  
God and man become one.  
All that he can give,  
this day he gives to us.  
God's power is greater than all others.

## Two Motets

### *Est ist das Heil*

Es ist das Heil uns kommen her  
Von Gnad und lauter Güten:  
Die Werke helfen nimmermehr,  
Sie mögen nicht behüten!  
Der Glaub sieht Jesum Christum an:  
Der hat g'nug für uns all getan,  
Er ist der Mittler worden.

Salvation has come to us  
with grace and pure goodness;  
Works do not help any more,  
they will not protect!  
But Faith looks at Jesus Christ:  
He has done enough for us all,  
He has become the intercessor.



*Schaffe in mir*

Schaffe in mir, Gott, ein reiz Herz,  
und gib mir einen neuen gewissen Geist.  
Verwirf mich nicht von deinem Angesicht,  
und nimm deinen heiligen Geist  
nicht von mir.  
Tröste mich wieder mit deiner Hilfe,  
und der freudige Geist erhalte mich.

Create in me, God, a pure heart,  
and give me a new and assured spirit.  
Reproach me not before thy face,  
and take not thy holy spirit  
from me.  
Console me again with thy help, and  
may the joyous spirit preserve me.

## Four Graduals

*Locus Iste*

Locus iste a Deo factus est,  
inaestimabile sacramentum,  
irreprehensibilis est.

This place was made by God,  
an inestimable,  
irreprehensible mystery.

*Christus factus est*

Christus factus est pro nobis obediens  
usque ad mortem autem crucis.  
Propter quod et Deus exaltavit illum  
et dedit illi nomen,  
quod est super omne nomen.

Christ for us became obedient  
unto death, even the death of the cross.  
For which God has exalted him  
and given him a name  
which is above all other names.

*Os Justi*

Os justi meditabitur sapientiam,  
et lingua ejus loquetur judicium.  
Lex Dei ejus in corde ipsius:  
et non supplantabuntur gressus ejus.  
Inveni David servum meum,  
oleo sancto meo unxi eum. Alleluja.

The mouth of the just  
will speak wisdom,  
and his tongue will talk of judgement:  
the law of God is in his heart  
and will not be replaced.  
Alleluja.

*Virga Jesse floruit*

Virga Jesse floruit:  
Virgo deum et hominem genuit:  
pacem Deus reddidit,  
in se reconcilians ima summis. Alleluja.

Jesse's rod has blossomed: a virgin bears  
both man and God:  
God restores peace to men, high and low  
are reconciled in Him. Alleluja.

## Four Marian Antiphons

### *Alma Redemptoris*

Alma redemptoris Mater,  
 quae pervia caeli porta manes,  
 et stella maris succure,  
 succure cadenti surgere qui curat populo.  
 Tu quae genuisti naturamirante,  
 tuum sanctum genitorum.  
 Virgo prius et posterius Gabrielis  
 ab ore sumens illud ave,  
 peccatorum miserere.

Gracious Mother of our Redeemer,  
 for ever abiding heaven's gateway,  
 and star of ocean, O succor the people,  
 who, though falling, strive to rise again.  
 Thou Maiden who bearest thy holy  
 Creator, to the wonder of all nature.  
 Ever Virgin, after, as before thou  
 receivedst that Ave from the mouth of  
 Gabriel; have compassion on us sinners.

### *Regina cæli*

Regina cœli laetare, alleluia:  
 Quia quem meruisti portare, alleluia:  
 Resurrexit, sicut dixit alleluia:  
 Ora pro nobis deum alleluia.

Queen of heaven, rejoice, alleluia!  
 For He whom thou was chosen to bear,  
 alleluia! Has risen as He said, alleluia!  
 Pray for us to God, alleluia!

### *Salve Regina*

Salve Regina, mater misericordiae,  
 vita dul cedo et spes noster  
 salve ad te clamamus exulis fili hervae  
 ad te suspiramus gementes  
 et flentes in hac lacrimarum vale.  
 Eia ergo advocata nostra,  
 illos tuos misericordes oculos,  
 ad nos converte, et Jesum  
 benedictum fructum ventris tui,  
 nobis post hoc exilium ostende,  
 O clemens, O pia, O dulcis virgo Maria.

Hail, holy Queen, Mother of mercy,  
 our life, our sweetness and our hope.  
 To thee do we cry, poor banished children  
 of Eve.  
 To thee do we send up our sighs, mourning  
 and weeping in this valley of tears.  
 Turn then, most gracious advocate, thine  
 eyes of mercy towards us.  
 And after this our exile, show unto us the  
 blessed fruit fo thy womb, Jesus.  
 O clement, O loving, O sweet virgin Mary.

### *Ave Regina cœlorum*

Ave regina cœlorum,  
 ave domina angelorum  
 salve radix, salve porta  
 ex qua munda lux est orta.  
 Gaude virgo gloriosa  
 salve radix, salve porta  
 ex qua munda lux est orta.  
 Super omnes speciosa.  
 Vale, o valde decora,  
 et pro nobis Christum exora.

Queen of the heavens,  
 we hail thee,  
 Lady of all the Angels;  
 thou the dawn, the door of morning  
 whence the world's true light is risen.  
 Joy to thee, O glorious Virgin,  
 beautiful beyond all other;  
 hail and farewell,  
 O most gracious,  
 intercede for us always to Jesus.

## *When David heard*

When David heard that Absalom was slain,  
he went up to his chamber over the gate,  
and wept;  
and thus he said:  
O my son, Absalom my son,  
Would God I had died for thee.

## *O Magnum Mysterium*

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepe:  
Beata Virgo, cujus viscera  
meruerunt portare Dominum  
Christum: Alleluia.

O greatest of mysteries,  
and most wonderful sacrament,  
so that all creatures could gaze upon Jesus  
as He lay in the manger there:  
O blessed Virgin whose womb was  
deemed worthy of bearing  
Christ the Lord: Alleluia.

## *Spem in Alium*

Spem in alium numquam habui,  
praeter in te, Deus Israel:  
Qui irasceris et propitius eris,  
et omnia peccata nostra,  
in tribulatione dimittis.

I have never hoped in any other  
but you, God of Israel:  
who will be angry and again gracious,  
and dismisses all our sins  
from tribulation.



JEFFREY RINK  
*Assistant Conductor*



Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and studied conducting with Charles Bruck at the Pierre Monteux and Hartt Schools of Music.

In 1981 he was named Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild in Washington, D.C., which he led until 1986. In February 1986 Christopher Hogwood appointed him Assistant Conductor of the Handel &

Haydn Society, prompting his move to Boston. His concerts with H&H have received high praise from the *Boston Globe*, *New Yorker Magazine* and *London's Musical Times*, and he has conducted the Society on several occasions in Symphony Hall.

Mr. Rink has recently appeared as a Guest Conductor with the Brockton Symphony Orchestra, the Pro Arte Chamber Orchestra, and the Orquestra Sinfonica de Monterrey in Mexico. He has been invited to return next season to Monterrey as well as to guest conduct the prestigious UNAM Philharmonic in Mexico City.

In addition to his work with H&H he is currently Music Director of the New England Philharmonic and the Longy Chamber and Young Performers Orchestras.

Mr. Rink was recently named Music Director of Boston's Chorus Pro Musica beginning in the fall of 1990.

## Did you know that . . .

- One of the founders of H&H was a member of Haydn's orchestra in London?
- In 1823 Beethoven was commissioned to compose an oratorio for H&H? (Unfortunately, it was never written.)
- Arthur Fiedler played harpsichord for H&H's 1929 *Messiah*?
- H&H once had a crime expert audition chorus members?
- The celebration of the Emancipation Proclamation (January 1, 1864) included Julia Ward Howe, composer of "The Battle Hymn of the Republic" as a member of our chorus? (Orator for the occasion was Ralph Waldo Emerson.)
- Our concerts have included theater, dance, opera, and multi-media productions?
- Our educational outreach program serves 5000 students in 35 schools in the state?
- Sir Arthur Sullivan (of Gilbert and Sullivan) conducted H&H in some of his own works in his first public appearance in the United States?